THE WOMEN OF THE DAY.

Another Glimpse of Pretty Parisian Toilets.

THEY ARE ARTISTIC IN EVERY DETAIL.

HOSTESS' DUTIES AT A COUNTRY HOUSE.

The Broadway Girl—Summer Accessories—Cheap Home Made Conveniences—Fashions in Jewels—Cool Drinks Flavored with Fruits and Flowers.

Avenue du Bois de Boulogne, Paris, June 30.—The little Countess de C—e in the latest edition of toilettes by good luck flitted across my line of vision the other day, in exit from her piazza on to the beach for an afternoon promenade and furnished me a text for these remarks.

I observed first the completeness at all points of the present dress. Every item has its study and even its special designers, so that nothing is too small to be neglected. See, for instance, how, when the countess lifts her skirts of water green crepon there is seen a delicate and harmonious reverse of pink bordered protectingly with a balayeuse of green silk. It is a delicious surprise to find this accidental show of lining adding a new beauty to the outside. If the countess were wearing a black silk I presume that the lining would be mauve. In this same way on every detail of dress the eye is made to rest with interest and pleasure and the certainty of not being disappointed.

It is a completeness that indicates a deep study of art.

DRESSY PETTICOATS.

I note that the petticoat under this green crepon is of pink organdi with ruffles edged with valenciennes. A petticoat of green would have been equally suitable, and no doubt such a one hangs in the lady's closet. It is justly that these lawn petticoats have found favor for one may have several of them at the cost of a single silk one, if they are made at home, and so secure the variety, which is such a charm in summer dress.

The following description of a silk petticoat from the house of Morrin-Bissoler will be useful to home dressmakers. It is of a black and white checkered taffeta and it lined throughout with thin pink silk, the top finished off with a cord and the bottom hemmed under. A nine inch ruffle pinked in deep points is sewed on with a two inch band of velvet ribbon, above which is a narrow standing ruffle pinked like the bottom. Velvet ribbon is run through button-holed openings half way down round the back and tied with ends.

NEW BELTS.

If the belt is inconspicuous this season it is no less carefully thought out. The idea is to have it identified in color with the bodice or bodice trimming rather than with the skirt, so that the waist shall appear to begin at its lower edge rather than above. Thus the bodice of the countess' gown is of white plaited mousseline de soie, and it is confined and finished round the waist by white guipure with deep points running upward, which lace answers for the belt. This bodice has also the same lace put across the bust with points downward, leaving the chiffon to push through in lozenge shaped bouffants.

The belts of suede leather worn with flannel outing gowns are often no wider than a harness rein, and have a dead gold buckle of corresponding simplicity. They are of yellow or white and are very elegant. A bag of the same leather is attached to the belt by a gilt chain for traveling.

The neck band, once plain, is now an elaborate composition and is differently designed for each dress. The style with the material drawn round in folds, with bow or rosette or flounces behind, is still the favorite, the back ornament growing larger every day. Then there is the plain front breaking into loops as it passes round the sides, to become a full rouche behind; and the lace band laid over color, with perhaps a narrow jet galoon running round lower edge or a pinked taffeeta ruche round its top, or both; and the band with rosettes on each side and behind, like a planet at different stations of its orbit, etc. The countess' throat is swathed in green velvet.

GLOVES AND SHOES.

The length of gloves has changed with the change in sleve lengths. There has been nothing more stylish for some years past than a mousquetaire to reach half way to the elbow, but at present the sleeve is either so long on the hand that a mousquetaire cannot be worn at all, and a short, buttoned glove is chosen, or else it is so short that the glove must reach over the elbow. In consequence, half long gloves have fallen out of demand.

Observing the green sleeve of this white chiffon bodice, it will be seen that though its soft puff reaches over the elbow, yet it is not so long that a movement may not carry it above, and it is therefore above that the glove should go. The division between sleeve and glove half way down the forearm is now a little old-fashioned, and though this might seem an unimportant detail, it is precisely in attention to such details that lies the difference between a toilette prosy or chick.

SMART SHOES.

The low shoe the countess sets daintily down in the sand, has enough studied grace in its lines to furnish illustration to a discourse on art; it suffices admirably for a remark or two on shoes.

There is a vast difference in the way a low shoe is cut. It should be cut rather low, so that the foot is not completely covered, and the curve between ankle and instep is left a little clear; for if the top of the shoe is permitted to close in round the ankle a sharp angle is produced where the curve should be, and the foot has an ugly cut off look. Properly cut, the shoe has more of a sandle effect, and the ankle looks small by contrast.

The heel is low and the toe should be not too pointed, for a very pointed toe necessitates extra length and after a little stretching above gets to have a toothpick look. Without being broad the prettiest shoe is in curved lines rather than in thin, long and nervous ones.

Light colored shoes that looked so odd when first introduced have now become orthodox and conservative, and are worn without remark even in the city street. They are of dressed calf, morocco or undressed kid, in all tones of yellow, reddish brown and white. The most approved shade is a reddish yellow.

VEILS AND HATS.

White veils have almost entirely displaced black ones, and as lace edges have been imitated in cheap materials the proper wear is white tulle. It hides all the shadows behind it and gives the effect of a ravishing complexion.

This is the season of rough straws and robustly colored ones, and a most piquant contrast is secured by such a straw trimmed with tulle or lace or ribbon in a more delicate color or in black or white.

Thus with the green and white toilette described is worn a rough yellow straw, merely a round crown without finish or edge, such as a straw sewer would make in five minutes while you waited. Its trimming is an enormous white moire bow in front, whose loops describe the spokes of a flattened half wheel, and a flounce of white applique five inches deep sewed on the edge round the back and sides, and hanging like a Middle Age capuchon. The effect is odd and very chic. Large hats of coarse straw for country wear have wreaths of garden flowers, or fans or rosettes of tulle or ribbon.

THE FASHIONABLE BOUTONNIERE.

Jewels can but lose in a color rivalry with nature's living jewels, the flowers, the ocean splendors and the sky, and I suppose this is why they are involuntarily laid aside in the warm season. Few jewels are worn. One guards her rings and that is about all except hat pins which have come to be as studied as everything else and are chosen to match the costume, in pretty filagree work, or mock gems or enamel. A neat little nosegay is the order of the day, made all of one kind of flower and with any foliage. At the moment I write blue bachelor's buttons are the rage. Their vivid color palpitates like a jewel, and this peculiar blue has found its way into millinery and even into dress fabrics. Red rosebuds are also worn; some eight tied together without leaves and shaped into a large oval button.

THE CARD CASE AND PURSE.

The card case should match the portemonnaie and there should be a change purse, smaller, making a set of three pieces. These are alike in design and color, and are of dressed or undressed leather, in the most delicate tints, pink, white and pale green. These may be ornamented, but the extreme of elegance is to have them entirely plain, and they also may be sorted in color to the costume. The form is a little oblong, like a so-called square envelope; the larger pieces are without fastenings and the change purse is clasped with a dead gilt rim. Gossip says that the countess has at home a fourth piece to this set. It is for cigarettes. And she is not one of Gyp's countesses, either.

ADA BACHE CONE.

COUNTRY HOUSE ETIQUETTE.

The Respective Duties of Hostess and Guest.

Summer hospitality has been so simple in its manifestations in America until recently, that no particular rules governing it have been called for; but along with the growing elaborateness of life in every phase, the formal "house-party" has developed into a function demanding a special code of manners. Of course, as in all social matters, the tendency is to copy the English customs, and considering that the English invented and perfected the house-party, this seems a wise thing to do—with modifications, and allowing for the superior expensiveness and cordiality of American manners.

INVITATIONS.

In writing an invitation the length of time the guest is expected to remain should be explicitly stated— in justice to him or her. Do not say "a few days" or "as long as you find it pleasant," but say definitely "from Saturday to Monday," "from the tenth to the fifteenth," or "the week," as the case may be, which enables the guest to perfect his arrangements for coming and going with greatest satisfaction and certainty to both himself and his host, and does away with the necessity for any perfunctory pressing for a longer stay when the time of departure arrives. When a guest has been invited for a definite time, he knows that an extension of the invitation arises from a real desire for his society, and not from mere polite hypocrisy.

In the invitation it is also well, if other guests are expected, to casually mention their names. No one can be expected to keep informed of the likes and dislikes of all their acquaintances, and when one knows whom one is likely to meet, one can decide whether several days in a country house with these fellow guests would be agreeable or not. For example, Miss Brown, who has just refused Mr. Jones, would hardly be inclined to accept Mrs. Smith's invitation if she knew the forlorn swain was to be of the party; or if Mr. Robinson was aware that that odious Johnson, who always forgets that they have ever been presented to each other, is to sit opposite him at breakfast for six days, he will find an excuse, and not only will he be spared unpleasant contact with a person he dislikes, but Mrs. Smith will not be made to regret having asked uncongenial guests.

IN THE MATTER OF DATES.

Another point upon which both host and guest should exercise care, is to be quite sure that they understand each other on the matter of dates. The formula should be something like this:

"Dear Miss Jones:

"Can you not give us the pleasure of a few days' visit in June, from the 10th to the 15th? Your friends, the Carys, come to us then, and will enjoy their visit all the more if you can meet them here. Corlandt Newdigate, Miss Chanler, the Brookfields and Professor Schlteman form the party, and it only needs your presence to make it delightfully complete. If you can come the best train is the one leaving the Grand Central station at 3:30 p.m., arriving at Tyringham at 5:10. The carriage will meet you. Pray make my compliments to your mother, and believe me very sincerely, yours,

"EDITH WESTPORT.

"May 28."

In answering, Miss Jones should say:

"Dear Mrs. Westport:

"Thank you very much for the kind invitation to Westport hall from June 10th to 15th. The people you mention are all friends or acquaintances of mine, and I shall greatly enjoy meeting them. I shall leave here on the 10th by the 3:30 train, and look forward with infinite pleasure to five delightful days with you. Mama is well and sends her kind regards. Believe me, dear Mrs. Westport, very sincerely yours

"ALICE VAN ASTOR JONES."

May 30.

COMPOSING A HOUSE PARTY.

"One of the most difficult feats of all one's social life is getting the right people together," said a popular young woman who was making up a list for a series of dinners. "My method is to think out my dinner six weeks before hand, and carefully select eight people whom I know to be of the same social standing, near enough in age to be congenial, and of the same general tastes; then I write down the names of four more as alternatives in case of regret or mishaps at the last moment."

"Really!" exclaimed her friend in amazement. "I never think of such a thing. When I make up my mind to give a dinner I just ask a lot of people whom I owe dinners to, and let it go at that. Perhaps that is why my parties are never as gay and successful as I would like to have them to be."

And the latter's method being the more common one, is one reason why not only dinners and house parties so frequently fall of the giver's intention of giving pleasure to her friends.

A house party especially requires the carefulest forethought in its composition, as the members of it are to be thrown in intimate contact for several long days, and if they can find no point of congenial contact they not only bore one another terribly, but throw a great added burden of effort upon the hostess.

The rule that the woman, whose words have been quoted, followed in composition of her dinners would serve quite well for the more important affair of country house visits. One young person among a grave and and reverend company of elders, or one senior in a party of juniors, is naturally at a loss, and one frivolous votary of fashion alone in a literary party is as little likely to be happy as a savant amid a crowd of sportsmen.

A good plan is to choose some person of importance whom one delights particularly to honor, and build the party around him or her—asking such as are likely to amuse the guest of honor, and such as will be flattered to meet a famous artist, poet, novelist, scientist, millionaire, sportsman, traveler, musician or leader of fashion—as the case may be. One wit should be asked to amuse them all, but two of the sort are liable to be dampers to each other, and two lions are likely to be jealous. If unmarried women are of the party, be sure they have an equal number of unmarried men to match, or bitter heart burnings and piques may result.

ARRIVALS.

In England there is no obligation upon the hostess to meet her guests on arrival. She makes all preparations for their comfort, and then should she be called away for any reason, the guest is not surprised to be received only by housekeeper or butler, and not to see her hostess until the next meal. The greater cordiality of American manners dictates the presence of some member of the family to meet the guests newly arrived. There is much to be said for this plan, as by a few words the hostess can put the guest on courant of her plans for amusement, and of the hours for meals, etc.

In England each bedroom contains a pretty scroll hanging well in view, upon which are given the hours of meals, and of the going out and coming in of the post.

Luggage should be arranged for at the earliest moment possible, and a servant should unlock it and unpack the guest's belongings, disposing them in the drawers and closets. There should always be a fresh cake of soap and the writing table should contain paper, pens and ink, a railway time table, beside a few postage stamps.

AMUSEMENTS.

There is still too strong a tendency in this country to cling to the old-fashioned idea that a guest has a right to expect the whole time of her hostess, and this absurd survival makes entertaining such a burden that many people shirk it entirely. The art of being an agreeable guest is so little studied, that many seem unaware of the existence of the art at all. Said a hostess recently, upon bidding adieu to a young girl—"That girl is what I call a perfect guest. I feel no sense of relief, and only regret in telling her good-bye. She was never before time and never too late; her room was always a picture of orderliness; she liked everything that was done to amuse her, and yet she was ready to amuse herself in her own way if I was busy. She left my daily habits unbroken, and immediately formed habits of her own. If I wanted to read, she hunted up an amusing book and read too, or wrote her letters, or sewed in contented silence; yet she was ready to ride, drive, walk, swim, visit, sail, dance or make calls at a moment's notice and seemed to take an active pleasure in whatever amused us. She knew when to talk and when to be silent, and went to her room for an hour or two every day, and relieved me of all responsibility concerning her—I shall ask for a longer visit next summer."

Perhaps this is as comprehensive a statement of the whole mutual duty of host and guest as could well be given. Amusement should be provided, and active effort made to divert and entertain the guest, but the latter should be careful not to absorb to much of her hostess' time, break into her daily habits or leave herself a deadweight all day upon the hands of the woman who is burdened with household duties or other concerns of importance.

TIPS.

There is a perennial outcry against the giving of tips, put whatever may be argued as to the servant getting full wages from her employer and not being justified in levying upon her master's friends, the fact remains that the presence of the guests does double the ordinary duties of the men servants and maids,and while these extra duties are considered in their wages, it lies in their power to do for a generous visitor a thousand little favors which no employer can exact, and these are attentions which no one should be willing to receive without acknowledgement. It is the people of limited means who make the most complaint against this custom, but they should remember that no one expects them to give more than the smallest sum and only to such of the servants as have rendered them special personal services. The well-to-do should remember that excessive sums given to servants are much worse than no tips at all, and that such lavishenss is merely vulgar. To descend to particulars, a person of small means staying over Sunday might easily content themselves with a half dollar to the servant who has been most in evidence about them. Staying the better part of a week, two or three dollars judiciously divided would quite suffice. For one of liberal means anything above a dollar to each servant after a Sunday visit would be superfluous, or double this sum for a more extended visit is all that would be proper.

ELIZABETH BISLAND.

THE BROADWAY GIRL.

Women Who in the Summer Time Make Much of Men in the Country, Are Themselves Adored When They Come to Town.

She is shopping up and down Broadway these days of high degree in a gown of butcher's blue or pale tan linen. The best of her type wear narrow belts of black or white suede, studded with wee rhinestones like pinheads. Her skirt waist has a full bosom, patent leather ties replace the russet bluchers of a season past; her gloves are white glace kid, stitched with black and never a sailor hat is seen in this goodly throng of transient shoppers. She is up in town for the day, running in from Long Island, Westchester or the Jersey coast, and brings a hint of sea and sky in her red brown cheeks and eyes clear as wave-washed onyx. And, lo! how changed are her relations to mankind when she enters the city limits. Down in the country her attitude is one of abject soul consuming devotion to the sterner sex. Men are so chary of their presence, so few and far between that she must need rival all her sisters in her endeavor to win their capricious fancy.

But, ah! the tables are turned when madame or mademoiselle comes to town. She is a rare and ravishing vision to the bored broker and banker, who trots meekly up and down the hot pavement to do her bidding. No roses are too red, no novels too new, no bonbons to sweet to testify their admiration of the cool, crisp creature who accepts it all as her due. She realizes her opportunity and usually succeeds in paying her rural tyrant back in his own coin.

If, as is frequently the case, those charmingly-gowned women are merely passing through New York on their way to join a country house party, they are apt to have a dog tucked under their arms or on the cab seat beside them, for country house hospitality is extended even unto the dog of one's friend. It is the odd and ugly dog that finds its way most surely to the feminine heart. Last week, for example, I saw Mrs. Eugene Kelly sweep into a shop with a wee black and tan Mexican dog on her arm—an ugly, clever little beast with a huge collar of quilled yellow satin ribbon about its throat. She set it on the counter, while the girls gathered, full of tender admiration, about it. It reminded me of a queer sort of insect with its goggle black eyes, sharp nose, spider legs and huge, delicate ears that looked like butterfly wings standing out crisply. Cinderella is the name of the little animal, of whose breed there were never but four in this country. The Countess of Essex, nee Adele Grant, had one; Lady Tatten Sykes, a frequent visitor to the states, bought the third cream-colored Topsy, and Miss Mary Field, of New York, has the fourth.

On Broadway one sees now at rare intervals the girl who loves a poodle, that for bold and pleasing ugliness of canine feature leads all his kind. No matter, there seems an affinity between women and poodles, and strangers in New York have rarely failed to make inquiries about the pretty young woman, who often goes shopping in her Victoria along with three serious-minded French poodles—one black, one white and one cinnamon brown. The little tableau consisted of Miss Pomeroy, a bell and her three canishes. They call such dogs loulous in Paris, where all women of any pretensions to form possess at least a couple, and here in New York, merely from what I see on Broadway, this bad-tempered creature is growing in favor. Pretty Mrs. Fred Benedict is devoted to a canish she calls "Marron," because his coloring is near that of a French chestnut. Mrs. Trevor, whose husband breeds poodles at his country place, gives a priceless puppy as a wedding present, and Mrs. Stuyvesant Fish is a lover of the ugly canish.

A retail grocery shop on Broadway is doing a brisk business in perfumes this weather, with imported perfumes and the deliciously sweet French Houbigaut leading in favor. This is most refreshing, with a sweet and subtle fragrance that does not vanish quickly. A number of women who care a great deal about the sort of cologne they use in their baths and on their handkerchiefs, have been telling me the story of a lost perfume. The late manager of the Clarendon hotel in New York used to make it. The secret of its compounding he learned from an old Frenchman whom he had befriended, and who, dying, bequeathed the receipe on the understanding it should never be passed on to anyone. Mine host promised and kept his word. Every spring he would compound gallons of the delicious cologne, making large private sales, but after his death the recipe could not be found, "and Houbigaut, though it is awfully expensive, is the next best thing I can find," sadly explained the woman, who told me the story as we left the grocery shop counter.

MONOCLE.

SUMMER ACCESSORIES.

Cheap Home Made Conveniences—How to Make Baby Comfortable.

Awnings, though necessities, are only to be purchased at the price of luxuries, yet a woman, with a little perseverance, can fashion them herself at just about half the usual cost.

There is really nothing hard either to understand or do, except, perhaps, the stitching. The fabric ranges in price from twelve and a half cents to twenty-five cents. That for about fifteen cents per yard will answer every purpose as well as the more expensive. Light stripes, such as yellow and white or brown and white, are the best, being cooler and not fading as badly as dark stripes. The amount needed depends on the size of awning.

For a window or door shade, letting up and down, three measurements only need be taken—the width of window or door, the length of the side and the extension from the house. All else necessary is the length of the seam where the front and sides join, and this can be determined in two ways.

The easier method is to cut a pattern or chalk one on an unused floor. Say the side is four feet and the extension three feet. This gives diagram No. 1, and the dotted line A C is the seam required, and its length is the length also of the front. Awning goods is about seven-eighths of a yard wide, so that very little figuring gives the amount required.

HOW TO PUT IT TOGETHER.

After cutting the pieces, put them together and stitch tightly. Put a narrow hem in the top and sew rings at epual distances. Have a blacksmith make a quarter inch iron, bent to shape, with holes in each end. Scallop the bottom and bind with tape, and at the right distance above sew straps about one and a half inches long and very narow, about every three inches. Through these pass the iron. Also sew a couple of rings down the middle of the front. Get a stout cord (it sells for one cent a yard), fasten to the middle of the iron in front, pass the loose end through the rings, and the awning is complete.

Put hooks at the top of the window or door to correspond to the rings on the awning. A pulley must also go up in the centre. Over this cord is passed and the awning raised or lowered. Get from the hardware store the little Y shaped brackets to fasten the irons in and cleats to wrap the cord around. An extra cord tied to the iron and fastened to a cleat on the window sill will keep the awning from being blown down during a storm.

For a back door a stationary awning will answer as well as the better kind. Make a framework or skeleton of wood and tack either duck or awning goods over. A porch shade is merely strips sewed together and weighted with a pole.

HOW TO MAKE A HAMMOCK.

A hammock is very easily constructed. Take about eight feet, one width wide, turn down a hem in each end of sufficient length to allow a stretcher to be run through, fasten securely a set of cords at each end, gathered in to a ring, and it is complete. A more elaborate affair can be made by adding a six inch fringe of macrame cord on each side with a pile of fluffy pillows, it will in no way be less of a comfort than the more expensive corded affairs.

If the hot weather makes the baby cross and fretful at night, hang a hammock in your bedroom and at first cry, put him in. It will soothe him like magic. He will often take his daily nap with pleasure in it, and at all times evince a greater love for it than his cradle or bed. It is really an experiment worth trying.

In stitching awnings, have a tight belt on your machine, otherwise it will take a great deal of strength to sew it. The binding must be put on by hand, unless your machine is warranted to do this style of work.

MRS. E. FRANCISCO.

ICED BEVERAGES.

Cool Drinks Flavored with Fruits and Flowers.

A charming French custom for summer and one that might with more pleasing effect be more generally adopted in this country, is that of offering cool syrups to afternoon guests. After a warm, enervating day the nerves are always more or less unstrung, and at that particular moment a glass of iced eau de sucree, orange flower water or violet syrup is deliciously soothing.

In France there is no end to the variety of these flavorsome drinks. Raspberries, strawberries, cheries, apricots, bannas, curants, pineapples, lemon, mint and even rose leaves are used for this purpose. The serving of this informal refreshment is always a graceful act of hospitality. A bottle of syrup, of form as tasteful as possible, with a carafe of water and goblets, are placed on a tray before the hostess, who prepares the syrup by putting the sweet to the depth of an inch in the glass and filling up with filtered water or eau gazeuse.

SOME SIMPLE RECIPES

Here is an admirable drink for warm weather: Upon a half cup of loaf sugar pour three pints of filtered water; add a lump of sugar by which two drops of almoud essence have been absorbed, another lump which has taken four drops of vanilla; still another that has absorbed three drops of eau de cologne. See that the label reads "Jean Maria Farina ufer dem Pulichs platz." I will not be responsible for any others. In this eau de cologne—for I have read the original recipe in the archives—is compressed the essence of rosemary and lemon thyme and other delicious boquets and I know of no other such skillful preparation. This eau sucree will neither taste nor smell of eau de cologne, but the additions will be a subtle flavor agreeable to a cultivated taste. Then for beauty you may add a few well washed small lemon thyme leaves (lemon verbena.) and some white or pink rose petals.

A FASHIONABLE BEVERAGE.

Bischoff is a delicacy at high tea. A delicious one is served at Lady Dufferin garden parties at the British Embassy. This is the recipe:

Break ten ounces of loaf sugar into a punch vase and add two lemons cut in slices without the seeds; a zest of half an orange—obtained by rubbing sugar on the peel—also of half a lemon peel. Pour in the vase two bottles of chablis, de Moselle or Rhine wine and two bottles of seltzer and let it stand ten minutes; then add a quart of clean ice chopped small, and lastly a pint of strawberries, if they are in season. If not half the quantity of cherries will do crystallized or bottled. It is served in glass cups. I should say the delicious Virginia, Florida and California wines would make a supberb Bischoff. A form of cold tea is popular and eaten at restaurants and houses alike. To give it correctly:

PUNCH AU THE.

Put into a punch bowl a lemon zest and its juice with six ounces of sugar, two teaspoonsful of rum and a small tumbler of brandy. Upon this pour a quart of well made strong tea and pass through a sieve into a glass punch jug half filled with chopped ice. Serve with a slice of lemon in each cup.

CLARET CUP A L'ANGLAIS.

This is a modification of the English claret cup and only shares the general fashionable (quite another thing from political) rage for all things a l'Anglais. (Mr. Emerson, you know, noted so long ago as in one of his essays that even the Chinese would be trying to Anglicize pigtails.)

But this is not pigtail, but claret cup, therefore, to proceed: Take twelve ounces of sugar, the zest of a lemon and two oranges without their seeds; pour upon this two bottles of vin ordinaire and two bottles of soda water and a small end of green cucumber (not peeled) unless you happen to have borage growing in your garden, then add that. Pour this in a large jug upon a quart of chopped ice.

"CHAM AND CHAM."

Upon six ounces of loaf sugar and a pint of chopped ice pour a bottle of Chambertin into a glass punch bowl. Stir with a silver punch ladle and let it dissolve. Upon this pour a bottle of champagne—one of the lesser brands—and serve as soon as possible. It is generally made on the table so that the partakers drink during the effervescence.

MRS. FLORENCE GREY.

FASHIONS IN JEWELRY.

Yachting, Golfing and Boating Buckles Are Now Worn.

The yachting pin, which has been popular for the last five years, is at last "called in" —as the college boys say. It has gone its way with the very last semblance of masculinity in the attire of the well-dressed woman. The jewelers invented it when the stiff bosomed shirt and four-in-hand tie were in vogue, and from that day to this every young woman who belonged to a yachting family or had a yachting admirer was sure to fasten her tie with a little enameled ensign, or perhaps a club burgee.

It must not be supposed, however, that because the pin has grown unfashionable girls are about to cease to proclaim in their attire their salt water affiliations. The enameled device has traveled downward and brought up at the waist line in the shape of a belt buckle.

The jewelers are displaying oval buckles of plain, dull-surfaced silver across which is stretched the tiny silver flag daintily enamelled to simulate papa's or Reginald's ensign, or the device of some one of the great yachting club's burgees. And these have been supplemented by others bearing the football colors of the leading colleges, which are to confine the ribbons binding the slight waists of those maidens who are courageous enough to set upon the grand stand in a bitter east wind and watch the splendid tussles that win championships. The Harvard buckle has a flag of white and red enamel. Yale is dark blue and Princeton's shows a combination of yellow and black. These buckles lie temptingly in the show cases threaded with heavy ribbons of the snow white sort, which are most worn this season to correspond with the dead white of the popular duck suits.

Another new and pretty device of enamelled silver, which is by the way the most fashionable form of jewelry for the moment, is a fine thread of white metal which passes through the hair and holds in place a delicate pair of butterfly wings so skillfully treated by the enameller as to perfectly reproduce the velvety colors of the insect. There is a passion for any form of tiara like hair ornament just now and this serves very effectively to replace the ornaments of precious stones which are usually laid aside with the coming of summer, unless one means to do the Newport act and be very gay indeed. Other hair ornaments of silver are shown, but are hardly to be recommended to women of taste.

Very pretty, however, are the silver belongings of the universally worn bodice. Sets of white enamel showing a pique surface, or one simulating linen are popular, but the prettiest have a centre of polished white surrounded by a floriated silver scroll. Those are very cheap, the studs costing but 25 cents apiece, and the sleeve links $2. These links are long and wedge-shaped, and the white surface is sprinkled with the tiniest of silver stars. The same styles are shown with enamelling of ruby red, sapphire blue, emerald green and amethyst purple.

The Mexican and South American turquoise is much used in combination with this silver jewelry, but only in "seed sizes," and though it is rarely that a good American turquoise of any weight is found the seed stones are quite as durable and good in color as the Persian gems. Set closely they make charming belt buckles in the shape of big double hearts, linked rings, diamonds and the like, and are most popular in the long lace daggers, which are so useful with summer gowns. These have very large and elaborate handles, but are copied after the best old sword handles of Charles I time, and are therefore in spite of their size never coarse in appearance.

Charles I fashions are waxing in favor in every direction. Perhaps the very newest thing the jewelers show is the Henrietta Maria rosette with filagree metal tags of the sort used upon both masculine and feminine sleeves, shoulders and girdles at the court of the martyr king. These can be made up in any colored ribbon, but are charming to wear with a white muslin if composed of white ribbon and with frosted silver tags. Emma Eames, the beautiful soprano, was the first person to wear these, but her rosettes were costly, being worn with a white satin gown, the silver tags being frosted with tiny diamonds.

B. D.

THE AMERICAN VOICE.

An Interview with Dr. Curtis, the Great Throat Specialist.

Why is the American voice flat, nasal and harsh?

That it is so has been asserted too authoritatively from high sources to be disputed. It lacks the resonant quality and sweet modulation distinctive of most foreign voices.

That an American woman's voice can be detected in a group of women by reason of its bad qualities is no mere ridicule, but a fact. It seems to be badly posed and piercing.

I asked Dr. Holbrook Curtis, a noted specialist, one who has taken charge of most of the famous singers, why this was so. Was the trouble constructive or climatic?

"Both," he replied.

He told me that, primarily, the English language is difficult to produce sweet tones with; it has so few labials and so few purely nasal sounds. It is filled with hard, harsh consonants.

Now, the Italian tongue trains the voice to sweetness in itself. The throat and mouth in this have to assume certain positions to form the words, so that the voice comes out rounded and softened.

English speech prevents the posing of the voice properly. It tends to produce tones that come from the larynx, when they should come from the upper chest.

"But the English women speak the same language with us, and yet you admit their voices are much sweeter than ours?" I said.

"That is a matter of life and climate," he answered. "English women always speak from the upper chest. They are splendidly developed there. This gives their tones the richness and depth the American women lack. The English women live a more out-of-door life, they walk more, they expand their chest more. They simply use their nose and throat as breathing apparatus, through which they send rich chest notes.

"An English woman's throat is also hardened. While our women have a ball or dining room heated to 80 degrees, when they were wearing low gowns, an English woman goes into a temperature of from 30 to 60 degrees. This cold air never leaves her with the many throat ailments Americans are such sufferers from.

"But a significant cause of the unpleasant voices of our women is the furnace fire. This so clogs up the nose with dust and floating particles that the tones come through those great natural resonant pipes with an effort. The tones themselves are then discordant.

"This condition is complained of by the great singers sooner than anything else. They cannot tolerate a furnace fire. When the famous women who sang in the Metropolitan opera house were here last season they each had to be moved from rooms where there was furnace heat. They insisted on open fire places, and could not understand how Americans endured such hot houses.

"This is why the women of the southern states have sweeter voices, although just as badly posed as the northern. Their noses are not stuffed up.

"One of the commonest errors is to say that a disagreeable voice is caused by talking through the nose. The trouble is that it is not. Nasal tones are good. You can easily see the difference by holding the nostrils closed and speaking through the mouth.

"This fact suggests the constructive condition which is against American women speaking sweetly. Their noses are not as well formed as those of the women of other races. The shape of the nose and the cavities about it have much to do with tone production.

"This also has to do with the overtones that produce harmonics, and it is the shape of these features that give to many singers such excellent quality of voice."

I asked him what was a good form of treatment for our women to adopt to sweeten their voices. He advised athletics that expand the chest, a careful study of posing the voice—that is, of dropping it from the larynx to the upper chest. Then to avoid heated rooms as much as possible. With these precaultions and careful training, the American women can overcome one of their most serious defects.

London society women have this fad now in full cry. There is a teacher giving lessons to the smart set on how to speak. These women are giving as much care and attention to the art as singers.

Why not open such a school in New York? It surely is a fad worth following.

HARRYDELE HALLMARK.

MRS. E. LYNN-LINTON.

A Woman Whose Pen Scourges Her Sex Unmercifully.

Probably few women of letters have had their personality more ruthlessly discussed than has Mrs. Lynn Linton. She has always braved public opinion where her own actions were in question, yet advanced womanhood has no severer critic than the authoress of "Realities" and of "The Girl of the Period." It is strange that a lady who has herself been in many ways more advanced than the most ardent public advocate of the suffrage, dares to speak as though woman's only true role is the rocking of the cradle and the mending, if possible, of husband's shirts and stockings to the exclusion of all other thoughts and aims in life. Yet none who have read Mrs. Lynn Linton's caustic and generally unjust attacks upon her own sex form the dimmest idea of the writer herself.

Apart from her pen, Mrs. Lynn Linton is one of the kindest hearted and most feminine woman imaginable, always ready to lend a helping hand to any literary aspirant, and to assist, as Cariyle used tosay, a lame dog over a stile. Her Saturday afternoon receptions are always crowded with a number of winsome, laughing eyed girls, from whom it is to be hoped their hostess did not gather her impressions of the girl of the period. A keen and clever talker, Mrs. Linton never loses her temper in a discussion, and she is eminently courteous in her manner and speech.

She seldom, if ever, alludes to her own works, and save for the broad, workmanlike desk, which stands close to the window of the pretty drawing room in her flat in Queen Anne's Mansions, no one would ever guess that the motherly looking woman was the wielder of so formidable and scathing a pen. Her artistic gift is betrayed in the strips of exquisite embroidery which cover some of the chairs in her rooms, and she designed the walnut and nut wood overmantel which is so striking a feature in her study.

It is not generally known that Mrs. Lynn Linton was the first lady who wrote for the daily newspapers. When she was only 23 she was working for the Morning Chronicle of that day, also for the Morning Star and Daily News. She was greatly helped during her early literary life by Walter Savage Landor, and among her most valued treasures is a gold cinquecente basket, given to her by the great Greek scholar.

Some idea of Mrs. Lynn Linton's industry may be gathered from the fact that since her first novel, "Azeth the Egyptian," appeared some forty-six years ago, she has written over forty volumes. Her industry has been untiring—stories, essays and articles of every kind and description have succeeded each other with bewildering rapidity. Often she has as many as three important contributions appearing simultaneously in monthly reviews and magazines. Those who wish to understand how varied and curious are Mrs. Lynn Linton's literary and social recollections should read her novel entitled "The Autobiography of Christopher Kirtland." There will be found a curiously realistic and faithful transcript of the life and adventures of Eliza Lynn Linton.

CORRECT STATIONARY.

New Note Paper and How to Use It.

After all is done and said about good form in the paraphernalia of note writing nothing is so distinctive a mark of fine taste as the simplest sort of paper. The newest and best and smartest just now is white bank note leaf so finely woven as to resemble parchment and the sheets cut in large squares.

Up in the left hand corner an impression of one's crest almost in miniature is stamped in the paper itself, just as manufacturers impress their trade mark in common commercial note. Of course if you are living in the country your full postoffice and station address is printed in red or black letters across the right hand corner of the sheet and the crest and address are repeated on the flap of the envelope. Notes written on this very large paper are supposed to occupy only the center of the sheet, leaving at least an inch wide margin all around. The sheet is then folded twice and put into the square envelope on which the address is grouped as nearly as possible in the center.

Sealing wax is little used now by people who adopt the very most correct style. Monograms have disappeared along with crests and mottoes done in silver, gilt or colors. However, emphatically the reign of simplicity is in force, no bar is placed on individual eccentricity, and one smart woman has acopted the rather absurd trick of addressing and stamping her envelopes on the back side. This effort to break away from conventionality is a great mistake, and distinctly vulgar, belonging in the same category with scented paper and the use of colored inks. Purple and black are the two inks good form permits.

A step toward reform in handwritings has been introduced recently by a good many women who are anxiously studying the ligible, compact and neat chirography of English women, whose pen work is in delightful contrast to the sprawling, very characterless hand the average society girl writes. The difference is nearly always the result of early instruction. When an English woman sits at her desk she holds her paper straight before her and moves her wrist, using a blunt gold or quill pen. The American woman screws her paper at an angle of forty-five degrees, writes very fast from her elbow and only recently has taught herself an English wrinkle of which she is very proud, that is repeating the last word of the end of a page at the beginning of the next.

A LOVELY FLOWER GIRL.

The London Chronicle says that on several occasions a lovely lady dressed herself up as a flower girl and sold violets in Bond street, London, in the early hours of the evening.